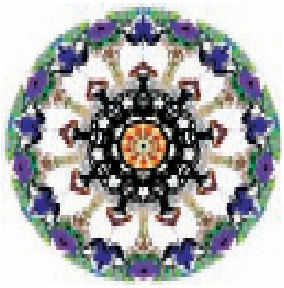
The Brewster Society

NEWS SCOPE

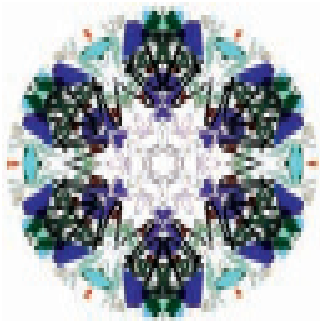
A newsletter for designers, collectors and lovers of kaleidoscopes

Vol. 19, No. 1
Winter 2004

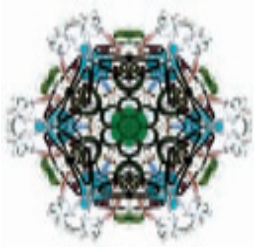


Kaleidoscope Chimes

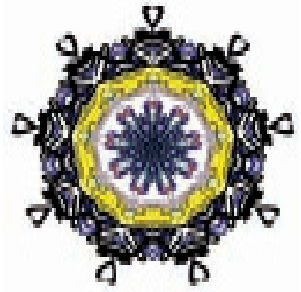
by
Cozy Baker



The kaleidoscope resonates
a gleaming aura and
a resounding confidence
that all things unfold
as they should . . . .



Moments of quiet reflection
awaken happy feelings
then . . . . . .
an urge to share
invites goodwill and accord



Mirrored mandalas . . . .
each evolving within its own orbit
echo an infinite dynamo
of active calmness
. . . . soothing . . . . yet stimulating

Halos of rhythmic beauty
patterned in myriad shapes and hues
radiate in perpetual flow
... emerge ... then vanish ...
always returning . . . created anew

Melodious colors
supplant one another...
inducing joyful tones of beauty . . .
divine harmony reverberating
... serenely ... peacefully ... endlessly

kaleidoscope images by Charles Karadimos

The Brewster Society Mission Statement:
The Brewster Society is a unique organization which provides a forum for artists, collectors, and retailers to promote and perpetuate kaleidoscopes as an art form.

As we assume the responsibility of piloting the Brewster Society, we would like to share some thoughts with everyone.

Cozy Baker put her heart and soul into the Brewster Society. That driving passion will be carried on not only by the three of us, but by all the members that make this a unique organization. There may be some changes, a few bumps along the way, some experimenting and lots of discussion. The heart and soul will still be there. The friendships, the sharing, and the excitement will still be there. While we are going through these changes, all we ask is your patience. We want to be open to all members' input and we welcome your creative contributions. We look forward to carrying on Cozy's dream.

Carolyn Bennett
Charles Karadimos
Sherry Moser

A brief bio of each of us will be featured in the next three issues of the News Scope. We will start with ***Sherry Moser.***

As a little girl I would sit beside my father for hours as he painted. I would paint with my own paint by number sets. I grew up spending much of my time at outdoor arts and crafts shows with my father and his friends who painted and created fine crafts. I don't remember as a child having any kaleidoscopes. Little did I know at that time that I was learning lessons about color, light and form that would help me as I began to learn the skills to fabricate stained glass in the early 80's.

After my family moved to Atlanta when I was in high school, we attended a church with some beautiful Louis Tiffany windows. I must confess, I spent many a Sunday staring at those windows instead of listening to the minister's sermon. I have always loved stained glass so it was a natural to choose it as a hobby to offset the stresses of my nursing profession.

In the mid 80's while doing some work for a gallery in Atlanta, I saw my first contemporary kaleidoscope and knew immediately that I had to learn how to make them. At that time there was no information or books about kaleidoscopes and so I spent many hours sitting on the floor of my local library pouring through the Thomas Registry trying to find sources for mirrors and marbles or anything related to kaleidoscopes. I met Cozy the following year when she came to Atlanta for a kaleidoscope show and book signing weekend. The Brewster Society was just getting started.

I felt compelled to see what I could do with my glass work and left nursing in 1986 to pursue my growing passion and interest in kaleidoscopes. As an artist creating kaleidoscopes, I became a member and an avid supporter and worker for Cozy and The Brewster Society. I have made many life long friends and felt a special connection to kaleidoscopes and the beauty that is found within them as well as the people who are drawn to them. It has been my honor and pleasure to be a part of the convention steering committee and now be chosen to help move The Brewster Society forward along with Carolyn and Charles.

Mirrors and Light Gallery Creates Secondary Market for 'Scopes

We interviewed Mary Margaret Gibson, president of the new Mirrors and Light Gallery on the web, to get the scoop on the kaleidoscope art market and how collectors, artists, and retailers could benefit from expansion of the "secondary market" for kaleidoscopes. You can find the gallery at www.mirrorsandlight.com.

News Scope (NS): What is a "secondary market" and why does the kaleidoscope art market need one?

MM: All mature art markets have "secondary" dealers, galleries, and auctioneers, like Sotheby's, that sell art which has already passed from an artist to either a collector or retailer of some kind. The word "secondary" just means, "after the first buyer." People need to be able to sell portions of their collections for whatever reason, and other people want to buy those works, many of which may no longer be available in the market. There have been enough kaleidoscopes created and sold that we believe there is room for a gallery like ours that sells only work that has been sold at least once.

NS: So collectors would sell kaleidoscopes they no longer want to your gallery and you would display and sell them to other collectors.

MM: Yes, we have a gallery that will help build demand for kaleidoscopes worldwide on the Internet so we'll have a good market for collectors to buy and sell. Collectors, artists, and dealers can sell kaleidoscopes to us and also may find scopes they want to buy.

In the case of entire collections for sale, or other high value transactions, we will act as an agent to sell scopes on commission or to search out hard-to-find works. While our purchases from artists may be limited because artists are generally focused on current work, we will buy items from their personal collections or work they want to sell but were not able to place at a retailer. Sometimes artists have older work in inventory, or want to complete an edition, and we would buy, just in the way another dealer would.

Dealers who have some slower-moving inventory on hand will find us a valuable resource for buying that inventory to unlock the cash for other purposes.

NS: What's your role versus the role of the traditional gallery or craft retailer?

MM: Current work by any artist needs to be sold through gallery owners and retailers who appreciate them and help create demand for an artist's work. These retailers are invaluable allies of artists and collectors. There is no substitute for the type of intimacy that a traditional gallery can offer in helping a collector evaluate types of kaleidoscopes and make selections from current work.

On the other hand, we are very qualified to sell works to a very broad base of collectors, some of whom have no gallery near them. There are entire countries in which there is no traditional gallery and even in the US, scope retailers are few and far between.

NS: How does a collector or dealer know what older works may be worth?

MM: You've really hit on one of the reasons that a secondary market is so valuable. While we don't know all the pricing at this point, we are certainly going to be the guys who find out as we sell work from many artists to many different types of collectors. We will capture the information as the works change hands, and deliver that information to our clients – collectors, artists, and dealers. We're building The Kaleidoscope Compendium, an extensive database of information that will help establish value for these older works. Some of that information will be provided free of charge to the Brewster Society web site. We'll publish a Kaleidoscope Collectors Guide each year showing the valuations of various scopes, just as you might find for other art or collectible works. Until the first Guide is published at the beginning of 2005, people who use the Mirrors and Light Gallery will be able to get the information from us when they buy and sell with us.

NS: What do you think will happen as collectors begin to replace items in their collections by selling works they no longer want?

MM: I think kaleidoscope collectors will follow the pattern of other contemporary art collectors – they'll call their favorite retailer and say, "What current work have you got by my favorite artist?" As the artists they admire mature and change their thinking and creative direction, the collector will either move their collection in that new direction, or select other artists' work that is more in alignment with the art they enjoy. Collectors will continue to add to their collections. Retailers will keep selling new, innovative, and exceptional contemporary art and master craft scopes that people want to buy. And artists, well, the jewels of the creative impulse will always belong to them. Kaleidoscope artists are usually artists in mixed media who happen to make kaleidoscopes. Many of them make other kinds of art, too. If we are good at what we do as galleries, they will always have champions like us willing to risk our money and time to present all their art to the world.

NS: If people want to talk with you about the gallery, how can they find you?

MM: They can call 972-401-2044 or email me at mmgibson@mirrorsandlight.com. We'd love to hear from any of your readers. Many of them know me because I've attended a number of Brewster events over the years and am a collector myself. Please do let us know what you think.

David Collier

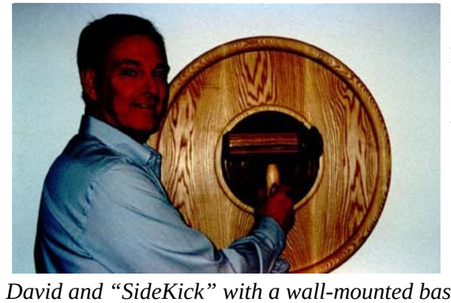
David was born in Vancouver, Washington in 1943 and has lived in the Pacific Northwest all of his life. He was very active in athletics receiving awards in football, baseball, basketball and track. He married Terry, his high school sweetheart in 1964. A few years later they both graduated from the University of Washington, where David earned a degree in Business Management.

His first job out of college was as a Packaging Engineer. He quickly learned all the facets of the packaging industry and how to protect products during shipping. After moving into sales and marketing, he organized his own business of manufacturing and packaging materials, including foam molding and fabrication of all cushion materials. His business ventures also include the design and production of kitchen cabinet hardware. In 1975 he scaled back his business and started designing pet and toy products, and became involved in injection molded plastics. He holds patents on several hardware items; a fabrication process, and the toy called "Modular Maze Game".

While designing two creative wooden toy products: "Blocks and Games" and Blocks-Up", he wanted to find a use for the remnant wood pieces. Through his interest and broad experience in art, he was able to create the Shaker kaleidoscope model. He especially enjoyed carving chunks of wood into beautiful sculptures and wall hangings. Through trial and error, David determined he could combine the natural beauty of wood with the magic of a kaleidoscopes and create many unique combinations. Once he sold his first kaleidoscope, he concentrated solely on the beautiful and unique design of his line of COLLIER KALEIDOSCOPES.

David has produced kaleidoscopes for 14 years using hardwoods, ceramics, glass, and metals. His goal has been to develop new color objects that produce the beautiful interiors of the scopes. Not satisfied with copying other artists or using stock items, he has developed a unique flow-form method of producing random shapes of transparent objects. His future hopes are to move into areas where kaleidoscopes are not found today, and create works-of-art that double as kaleidoscopes. His work was just recently chosen to be the first kaleidoscope to be exhibited in the Tokyo Metropolitan Museum of Art.

David's goal is to see kaleidoscopes in the main stream of home decorating and collecting. His hope is that on top of every desk and coffee table in the world, one will find a kaleidoscope to enjoy.



David and "SideKick" with a wall-mounted base

SCOOPS ON SCOPES

Randy and Shelly Knapp completed "Butterfly Morning" in October. This one of a kind parlour scope was debuted at Nellie Bly in Jerome and has been sold. The Knapps plan to produce a small limited edition in the near future. The body, stand and riser are maple with Gaboon Ebony rotator knobs and eye piece. Randy hand polished the stainless steel rotator to a mirror finish. The dry object cell is filled with Shelly's lampworked pieces. Dichroic filters enhance the colors against a white background. Viewed in the dark, with the light in the base, "Butterfly Morning" produces an awesome neon effect. A two mirror tapered system produces a six point mandala. Pricing of the future edition has not been determined.

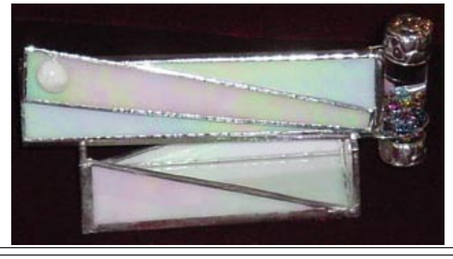
Joan Bazzel's intricate enamel scopes have captivated all who have seen them. Her latest is called BlueStar. Each of these is a one of a kind with different colored stones. She has made three so far. This 2 inch long, one half inch diameter necklace kaleidoscope has hand fabricated sterling silver end caps with 2 navette blue goldstones set into the light end. The case contains a three mirror system and is decorated with Joan's beautiful vitreous enamel in blues, greens and lavenders. A 36 inch "tunic" snake chain with removable loop ends fastens onto the stones.
Suggested retail price $450.

David Collier recently won an award at the 4th annual Japanese Kaleidoscope Contest for "Journey". This 5.9" x 9" x 12.5" tall cherry hardwood sculpture is a unique combination of lathe turned and sculptured hardwood. The design represents an abstract sculpture of an elephant carrying a special cargo. The legs appear to be buckling from the load being carried and the trunk is enlarged to enhance it importance. It has a two-mirror, ten-point mandala. "Journey" will be in a traveling exhibit throughout Japan next year and will end up at the kaleidoscope museum on permanent display. It is a one-of-a-kind scope made only for this show and priced at $1,800.

Jerry Farnsworth was commissioned to create The Kagamiwari Kaleidoscope to honor the 60th birthday of Yasuyuki Ohara, chairman of Tasus Corporation and President of Tsuchiya Co. Ltd. of Japan. The kaleidoscope incorporates symbols and references to Mr. Ohara, his company and The Kagamiwari Ceremony (Sake Breaking Ceremony). This is a popular custom performed at special celebrations. This ceremony is the ritual breaking open of a barrel of the Japanese rice wine, sake. Kagami refers to the breaking of the shiny surface of the sake. So literally translated, kagamiwari is the opening of a mirror. A wooden mallet called a tsuchiya is used to break open the cask of sake.
Jerry's creation starts as a sake cask, and along with three tsuchi mallets becomes five different kaleidoscopes. There are three different mallets of seven different woods. Each mallet contains a teleidoscope with a different company logo. The sake cask was created out of Northern Red Cedar with two intarsia hemispheres attached which represent the countries of the world where the Tsuchiya Company has locations.
Hidden inside the cask is the main kaleidoscope which is full of surprises. The mirror barrel is made of eleven different burls and woods. There are two mirror systems; a three mirror 60 degree, and a novel two mirror, five point image surrounded by an additional half mirror. Five object chambers are stored in a secret compartment. The display base is made of exquisite fiddle back red oak that Jerry has saved for 30 years. A Sony sound system with radio and CD player are stored in this base. LEDs give light to the images created by the object containers.
To get a more complete description of this amazing, one of a kind creation and to see more photos than we can include here, please go to Jerry Farnsworth's website, www.JFarnsworth.com

Arny Weinstein has introduced Amazona, his latest sculptural wood kaleidoscope. Amazona is solid curly maple hardwood with curves/arcs shaped in along the length of all four sides. The elegant shape is reminiscent of architecture. The rotating, side lit, liquid filled object case contains lampworked glass. Amazona has a 2 mirror, 10 point mandala in a 9" body. The top and bottom are 2 3/8" square. Suggested retail price $180.

Bob and Jan Anderson also have a unique description of their newest production kaleidoscope "The Phat Dragonphly" pheatures the ever popular oil phillied wand with a phew new twists. The object is Clarity's new 'short Phat' 6.5"oil wand with gold beads. The body is 5/8"x 2.5"x 7" stained glass in a variety of colors embellished with a brass dragonphly. A two mirror system with the third side using a clear iridized window and a powerphul lens produces an incredible shimmering 15 point Mandala. Suggested retail price is $85.



Here is **Joanne and Mike Jacobs** own description of their latest scope; "Intermezzo is a scope for the ultimate gourmet; "a moveable feast". As an appetizer may we suggest you start with the delicate iridized glass case of pristine white, topped with a luscious white iridized glass jewel. And for the main course we recommend a sublime mélange; a fluid object chamber, bursting with amazing hues of azure and eye watering amethyst. Delight in it as it melts into a stupendous 7 point star mirror. And for dessert, a tantalizing stand, in matching white iridized. And when you say "check please", you'll be delighted to find it only says $210.

Visiting Artist's Program at the Rosen Show in Philadelphia

Registration for The Rosen Group's visiting artist program is underway for the 2004 Buyers Market of American Craft, to be held February 13-16 in Philadelphia.

The visiting artist program offers a research opportunity for individual craftspeople, art guilds and school groups interested in learning more about the Buyers Market of American Craft and the wholesale marketplace. Visiting artists are able to walk the show floor, talk with exhibiting artists and compare their work to that of other craft artists.

Through one-on-one meetings with a business advisor, visiting artists have the opportunity to have a portfolio review and address application, product pricing and wholesale market readiness concerns. Additionally, guilds and schools can request a tour tailored to their needs.

"Visiting a wholesale show is one very crucial step towards targeting an artist's market. We have found that when artists do their homework prior to applying, the quality of their application improves and their first year investment is returned in profit," says Wendy Rosen, president of The Rosen Group.

The deadline for registering as a visiting artist is February 4, 2004. Artists, guilds and schools can register, or ask for more information, by calling 410.889.2933 ext. 224 or by emailing alishav@rosengrp.com.

Don Doak is announcing his third annual week long kaleidoschool. Don will open up his studio to six people for five days and teach all he knows about mirrors, mirror cutting, preparation and assembly. This school is for people who have done entry level scopes and are ready to take them to the next level. This year Don is looking especially for people who work in stained glass. He will be sharing his mold making and glass bending techniques as well as three dimensional soldering techniques. This school is free! No charge! Zip! All you have to do is get to Michigan, rent a motel room, and feed yourself. Class begins Monday July 26 at 8 AM and ends Friday July 30 at 5 PM.
To make reservations contact Don at peggydondoak@ejourney.com or call 989-426-1572.

Convention News

Plans are underway for our 16th annual Brewster Society Convention. Bring your kilts and plaids. Also pack your magnifying glass to scope out clues and solve the mystery. Prizes abound for those clever enough to follow the trail and find the clues which will lead them to the ultimate prize. A Celtic band will entertain us on Saturday night, and afterwards there are plans for a late night dance party in which you must wear plaid pajamas to attend. And don't forget the annual golf tournament, as the hotel has a beautiful golf course.

Program plans are still being formulated but here are highlights. The Colliers, who live in Portland OR, will have a studio open house. See the artist profile on **David and Terry Collier** in this issue. We are talking with Bullseye Glass Company about doing a program for us. **Mary Margaret Gibson** of The Mirrors and Light Gallery will be doing a program called-The Future of the Kaleidoscope Market for Artists, Collectors and Retailers. Read her interview in this issue. "The Evolution of the Cell from Concept to Completion" will feature several artists discussing color decisions, how they decide what kinds of pieces to put in their cell, size and quantity of pieces, physical construction of a cell, concerns, problems and solutions. **Scott Cole** and **Koji Yamam**i will be doing kaleidoscope classes. Be sure to check out the next newsletter for additional plans and the first mystery clue.

We hope to see you in June.

Shuttle Transportation to The Resort

For those of you who need transportation to the hotel, contact Luxury Accommodations at 800-831-7433, FAX 503-826-9659 or email luxury@cybcon.com. Ask for Sara or Kathy. Fees are: $15 per person for four people, $25 per person for two people, and $50 per person for one person. Call with your flight arrival time and they will schedule your pick up to coincide with others arriving so that they can try to have four people to transport. Please include contact information so that they can reach you with your pick up location and time. The shuttle goes directly to The Resort and does not make any other stops. It is approximately 45 minutes from the airport to the hotel. They will schedule your return to the airport at the same time but if you wish to wait, you must contact them at least 24 hours prior to your departure time to schedule.

Highlands Rendezvous 2004
Portland Oregon
June 3 - 6, 2004

Name(s) _____
Please print LEGIBILY and EXACTLY as you want it to appear on name tag

Street _____

City _____ *State* _____ *Zip* _____

Telephone _____ *FAX* _____ *Email* _____

Registration Fee: $175 per person (until April 15, 2004-after April 15, the fee will be $225 per person)
If children in party, state ages _____
Make checks payable to: The Brewster Society
Mail to: Nancy Pencsak 2309 Clearspring Drive S. Irving TX 75063
Or charge your registration on ☐ Mastercard or ☐ Visa # _____ expiration date _____
YOU WILL RECEIVE A CONFIRMATION

PLEASE INDICATE:
Is this your first time to attend a Brewster convention? ☐ ☐ Yes No
Please check only one: ☐ Scope artist ☐ Collector ☐ Retailer

If you are a retailer attending for the first time, provide the following information:
Shop name: _____ Resale number: _____
Credit sheet with scope artists or picture of storefront or business check (any one of these)

- **Note: Membership must be current to attend.**

I would like to rent an artist's display table ($65) ☐ Yes ☐ No
I will be unveiling a new scope ☐ Yes ☐ No First time to unveil ☐ Yes ☐ No
I want to take Scott Cole's oil suspension class (limited to 15/4 hours-$125) ☐ Yes ☐ No
I want to take Koji Yamami's tapered kaleidoscope class (limited to 30/1 hour-$60) ☐ Yes ☐ No
I want to take Koji Yamami's oilwand kaleidoscope class (limited to 30/1 hour-$40) ☐ Yes ☐ No
I would like to donate a door prize ☐ Yes ☐ No
I would like to participate in a golf tournament ☐ Yes ☐ No Contact Jon Greene at 760-432-8762

$_____ for _____ registration @ $175.00
(until April 15; after April 15, $225 per person - no exceptions)
$_____ for _____ class (see above)
$_____ for _____ display table @ $65.00

TOTAL ENCLOSED _____

Host Hotel:
The Resort at the Mountain
www.theresort.com
800-669-7666
503-622-3101
Early special rate $95
(can be extended 2 days before and after)

QUESTIONS?

Registration-Nancy Pencsak 214-496-9299; FAX 214-496-9298 email: NancyPencsak@yahoo.com
Unveiling and exhibit room-Sue Rioux 207-967-5393 FAX 207-967-0427 email:scopes@adelphia.net
Equipment-Charles Karadimos 301-253-5789 email: karascopes@aol.com

American Fancy: Exuberance and Delight in the Arts, 1790-1840

Milwaukee Art Museum
April 3 - June 20, 2004

This exhibition defines an unexplored art historical style and identifies its relationship with important cultural developments in early 19th century America. The exhibition features more than 200 of the most expressively ornamental, emotionally engaging domestic artifacts ever produced in this country. Characterized by wild patterns, brilliant colors and animated forms, "Fancy" objects were used in nearly every aspect of life - from domestic furnishings to many public displays.

American Fancy incorporates music, literary quotations and scientific instruments alongside furniture, textiles, costume, ceramics, glass, metals, paintings and prints to illustrate the pervasive influences that informed Fancy and to reveal the strong links between science, philosophy and the arts of the early 19th century.

Such links are exemplified in the exhibition's center gallery, which is devoted to kaleidoscopes. Kaleidoscopes and original documents related to the 1816 invention are embedded in a space that celebrates the scientific and aesthetic contributions of the instrument to art and daily life in the Fancy period. Kaleidoscope-patterned quilts, ceramics and painted furniture demonstrate early 19th century Americans' fascination with color, light, and motion experienced through kaleidoscopes. Displays include alternating projections of two, three, and four-mirror kaleidoscopes, a series of kaleidoscope quilts, an interactive display which allows visitors to experiment with various mirror systems, and an original Brewster telescopic scope (loaned by Cozy Baker). Thus the exhibit captures the artistic, sensory and scientific impact of the kaleidoscope on early 19th century America, as well as its ability to capture the imagination and delight of viewers in the 21st century.

The exhibition travels to Peabody Essex Museum in Salem Massachusetts on July 14 through October 31, 2004 and then to the Maryland Historical Society in Baltimore Maryland from December 3, 2004 until March 20, 2005.

For further information contact
Nonie Gadsen, assistant Curator of Decorative Arts
Milwaukee Art Museum
700 Art Museum Drive, Milwaukee, WI 53202
414-224-3273

BREWSTER SOCIETY

www.brewstersociety.com
P.O. Box 95
Damascus MD 20872
tel. 706-348-6950; fax 706-348-6951
admin@brewstersociety.com
webmaster: Kevin Kohler
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